

MERKIN Concert Hall

at Abraham Goodman House 129 West 67th Street, New York, N.Y. 10023

ELAINE KAUFMAN CULTURAL CENTER

Through its two major divisions - Lucy Moses School for Music and Dance and Merkin Concert Hall, the Elaine Kaufman Cultural Center offers a wide diversity of programs for all who want to participate in or learn more about the arts. Founded in 1952, as The Hebrew Arts School for Music and Dance, it is chartered by the Board of Regents of the University of the State of New York and is a non-sectarian, non-profit institution.

SEAT ENDOWMENT IN MERKIN CONCERT HALL

An endowed seat in Merkin Concert Hall will bear a plaque with the name of the donor's choice. The \$2,000 contribution can be paid over a three-year period and is fully tax-deductible. An endowment brochure is available in the lobby of the Box Office.

Elaine Kaufman Cultural Center

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Audrey Michaels, Consultant

Recording: Classic Sound, Charles Jon Petrie, Audio Engineer

The house harpsichord was built by Eric Herz in 1985 and donated by Mr. Joseph Wronker.

The Hamburg Steinway used in the Ann Goodman Recital Hall was obtained through a generous grant from the Albert and Marie Steiner Foundation.

This performance was made possible in part through the New York City Department of Cultural Affairs' support of Merkin Concert Hall.

Following the performance, artists can be greeted in the reception area adjoining the lobby.

Refreshments are sold in the outer lobby during intermission. We ask that all food and beverages be consumed there.

Our infrared listening system for hearing-impaired people is available. Please speak to the house manager.

Audience members are requested to turn off watch beepers for the duration of the concert.

Latecomers will not be permitted during the performances of a work. If you must leave the hall before the conclusion of the performance, we ask you to do so between works.

These programs are printed on 100% recycled paper.

JANUARY

8 MONDAY/8:00 PM

A Musical Tribute to Milt Jackson

A tribute to the legendary vibraphonist Milt Jackson by some of jazz's greatest artists. Finas Sound Productions

11 THURSDAY/8:00 PM

Interpretations

Wyra Mellord, piano; Ted Daniel, brass; Brandon Ross, James Emery, Ed Cherry, Jerome Harris, guitar quartet
The Music of David Rosenboom and Henry Threadgill

13 SATURDAY/8:00 PM

New York Virtuoso Singers

Harold Rosenbaum, conductor; Walter Hilse, piano
"War and Peace"
Works of Janesquin, Barber, Handel, Bernstein, Britten, others

14 SUNDAY/3:00 PM

Society for New Music

"Elliott Schwartz 60th Birthday"
Works of Schwartz and seven fellow composers

16 TUESDAY/2:00 PM**

Tuesday Matinees: Golda Tatz, piano

The Vilnius String Quartet
Works of Schumann, Radzynski, Shostakovich

16 TUESDAY/8:00 PM

ChamberMUSICNY

The Four Seasons String Quartet: Liang Chai, Qing Guo, violins;
Conway Kuo, viola; Kenneth Kuo, cello
Works of Mozart, Beethoven, Prokofiev

17 WEDNESDAY/8:00

New York Virtuosi Chamber Symphony

Kenneth Klein, Music Director
Hideo Atzawa, piano; Dale Studenbruck, violin;
Jennie Hansen, viola
Works of Albenberg, Beethoven, Haydn, Puccini

Future calendars of events will be sent to you if you place your name on the mailing list (forms are available at the Box Office window). A current issue is available in the lobby.

The Box Office is open Monday-Thursday, 10:00-6:30 PM; Friday, 10:00-4:00 PM; and Sunday, 12:00-4:00 PM. On the evening of a performance, the Box Office will be open from one hour before concert time through intermission. The Box Office is closed on Jewish holidays. Phone: (212) 362-8719



Thursday, January 11, 1996 at 8:00 P.M.

WORLD MUSIC INSTITUTE
PRESENTS

INTERPRETATIONS

THE MUSIC OF DAVID ROSENBOOM & HENRY THREADGILL

PART I

DAVID ROSENBOOM

On Being Invisible II

(Hypatia Speaks to Jefferson in a Dream)
A Self-Organizing, Multi-Media Performance Work Utilizing
Event-Related Potentials From Performers' Brains (1994-95)

Selections from:

Overture

In the Beginning . . . Reasoned Mind

Evolution With Singular Events

Logan's Speech

Philosophical Musings With a Sense of Reminiscing

Performed Without Pause

KAMALA CESAR, *brainwaves* (Hypatia); THOMAS BUCKNER, *brainwaves* (Jefferson)
DAVID ROSENBOOM, *Yamaha Disklavier* & computer media*, (Double I & Double II)

ROBERT ASHLEY, *narrator*
KENT CLELLAND, *computer media*

Thanks to Yamaha Corporation of America for their support of this work
and use of the Disklavier Grand Piano.

Intermission

The Steinway is the official piano of Merkin Concert Hall

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law.

PART II

HENRY THREADGILL

Crea

TED DANIEL, *hunting horns*
GUITAR QUARTET:

ED CHERY, *acoustic guitar*; JAMES EMERY, *soprano guitar*;
JEROME HARRIS, *acoustic guitar and acoustic bass guitar*;
BRANDON ROSS, *soprano guitar*

Noisy Flowers

MYRA MELFORD, *piano*
GUITAR QUARTET

Over the River Club

MYRA MELFORD, *piano*
GUITAR QUARTET

Program order subject to change



Production Management by Detour Productions.

This program has been made possible in part with public funds made
available by the National Endowment for the Arts and the New York State
Council on the Arts.



Credits and Acknowledgments for Part I

Technical assistance and computer/video image design: Kent Clelland.

Recorded Voices: Teri DeSario and Roxanne Merryfield

Digital video assistance: Warren Heaton

Photoshop computer assistance: Vincent Carte

Analog video assistance: Steven Kury

Media consultant: Sara Roberts

Brain science inspiration: Drs. E. E. "Ted" Coons and Lloyd Kaufman

ABOUT THE PROGRAM

DAVID ROSENBOOM

Ideas about evolution appear as regular, thematic referents throughout much of my music. In the late 1960s I became fascinated with how new developments in brain science might relate to musical perception and the spontaneous emergence of musical languages, as can occur in skilled improvisation. This inspired several musical works, research projects, a number of articles, two books, *Biofeedback and the Arts* (1975) and *Extended Musical Interface with the Human Nervous System* (1990), and several recordings, including *Brainwave Music* (1976) and *On Being Invisible* (1977).

On Being Invisible, begun in 1976, is a self-organizing, dynamical system, rather than a fixed musical composition. The title refers to the role of an individual within an evolving, dynamical environment, who makes decisions concerning when and how to be a conscious initiator of action and when simply to allow her or his internal dynamics to co-evolve with the system as a whole. Consequently, the work is always ongoing. After about a decade of doing other things, I have recently returned to this piece, calling it, *On Being Invisible II*, partly because advances in technology now make it feasible to realize many concepts for performances that I could only write about before.

One of the objectives of the piece is to create an *attention-dependent*, *sonic environment* in which a sound language orders itself spontaneously, according to the manner in which its components are perceived. To accomplish this, streams of sound events are generated by computers with

predetermined compositional methods. Using a partial model of musical perception, the software analyzes them and attempts to predict which ones might be perceived by active listeners as having particular importance in the emerging musical structure. Usually, these correspond to things like the ends or beginnings of phrases or changes in textures or patterns. Then, signals from the brains of on-stage performers, known as event-related potentials (ERPs), are tested to determine if these predictions can be confirmed and the events are, in fact, being heard as musical landmarks. If so, these kinds of sound events will gain prominence in the musical fabric. If not, the music-generating algorithms will begin to mutate into new forms. In this way, self-organizing musical structures can emerge that are related to shifts of attention experienced by the performers. This is composition by listening. The evolving musical fabric exhibits characteristics of what we know today as *complex adaptive systems*, often used to model the evolution of life forms.

The various parts of this feedback system remind me of characters in a mythological drama, the spontaneous forces of creativity, the drive to converge upon ordered relationships in society, the counterbalancing tension of divergence from order as our consciousness loses its focus on orderings from the past, and the fundamental uncertainties regarding nature's only partially knowable forces. Consequently, I began to think about it in narrative terms.

On Being Invisible II (*Hypatia Speaks to Jefferson in a Dream*) is an aesthetic proposition on this theme, maybe a *self-organizing opera*. The setting is a dream in which Thomas Jefferson hears the voice of the Greek woman astronomer mathematician, and philosopher, Hypatia, traversing the

centuries and continents and mingling with his own internal voices as he writes one of his later-to-be-famous political statements. The opposing, ideological forces emerging from this scenario remind me of the delicacy with which the *On Being Invisible* performer must negotiate the thin dividing line that separates being part of something larger than one's self and trying to willfully direct a naturally evolving process. The *invisibility* notion is represented by the dream state in which these conflicts energize Jefferson's thoughts while entreaties to wisdom are transmitted through warps in space-time by the reincarnated mind of Hypatia.

Tonight's realization is set for two brainwave performers, computer music system, Yamaha Disklavier piano, laser video disc player and projector, and electronically sampled voices, all controlled by interactive HMSL (Hierarchical Music Specification language) software responding to brain signals and music played by the composer. The words come from texts by Jefferson, a Cherokee chief named Logan, some of Hypatia's contemporaries and the composer. Hypatia's words are speculative. In the complete work, each character has a *double* image on stage representing human beings' propensity to make copies of themselves in nefarious forms. Finally, a narrator speaks from a neutral form of an emerging, global consciousness. D.R. 1995

ABOUT THE ARTISTS

DAVID ROSENBOOM (b. 1947) is best known as a pioneer in American experimental music. Composer, performer, conductor, interdisciplinary artist, author and educator, he has explored ideas in his work about the spontaneous evolution

of forms, languages for improvisation, new techniques and notation for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multimedia, compositional algorithms, and the structure of the brain and nervous system since the 1960s. His work is widely distributed and presented.

Rosenboom has been Dean of the School of Music and Co-Director of the Center for Experiments in Art, Information and Technology at the California Institute of the Arts since 1990. He taught at Mills College from 1979 to 1990, was Professor of Music, head of the Music Department, Director of the Center for Contemporary Music, and held the Darius Milhaud Chair from 1987 to 1990. He studied at the University of Illinois with Salvatore Martirano, among others, and has worked and taught in innovative institutions, such as the Center for Creative and Performing Arts at SUNY in Buffalo, New York's Electric Circus, York University in Toronto (where he was Professor of Music and Interdisciplinary Studies), the University of Illinois (where he was recently awarded the George A. Miller Professorship), New York University, the Banff Center for the Arts, Simon Fraser University, the Aesthetic Research Centre of Canada, the San Francisco Art Institute, and the California College of Arts and Crafts.

Rosenboom's most recent CD recording, *David Rosenboom/Anthony Braxton, Two Lines*, has been released by Lovely Music. It contains duets and uses interactive computer processes similar to those heard in tonight's piano music.

KENT CLELAND is an MFA candidate in the School of Music at CalArts where he is studying composition for interactive media technologies. His recent works include an electronic opera

entitled *Sensitive Dependence*, several scores for experimental computer animations and works exploring the role of experimental saxophone techniques in modern music.

ROBERT ASHLEY is known as a pioneer in the development of large-scale, collaborative performance works and new forms of opera. His operas include *Now Eleanor's Idea*, *Improvement* (*Don Leaves Linda*), *eL/Aficionado* and *Perfect Lives*, an opera for television that was seen in England, Austria, Spain and the U.S. His recorded music and videotape releases are available from Lovely Music.

HENRY THREADGILL has been in the vanguard of contemporary instrumental music since the early 1970s as both a composer and performer on saxophones and flutes. His music includes more than 150 recorded works and has been performed by some of the most acclaimed instrumental ensembles of the past two decades, including the trio Air and his seven piece Sextett. In 1972 he teamed up with fellow AACM (Association for the Advancement of Creative Musicians) members Fred Hopkins and Steve McCall to form Air, which recorded 12 albums and toured internationally. In the early '80s he created the Henry Threadgill Sextett, which released six recordings, and since 1989 he has led Very Very Circus which has recorded five albums including two for Columbia Records. In recent years he has received diverse commissions ranging from music for small ensembles such as the Roscoe Mitchell and Rova Saxophone Quartets to larger works for the American Jazz Orchestra Salute to Harold Arlen, the Brooklyn Academy of Music's Next Wave Festival and the Brooklyn Philharmonic Orchestra. He has participated in numerous film, dance, theater, television and radio projects,

including the French-Belgian film *Bird Now* and the Hal Wilner tribute to Charles Mingus, *Weird Nightmare*. He is currently collaborating with choreographer Alice Farley on the music theater project *The Human Life of Machines*, which will premiere at the Joseph Papp Public Theater in September 1996 as part of the Henson International Festival of Puppet Theater. In recent years he has repeatedly been voted Best Composer in *Downbeat's* International Jazz Critic's Poll and Readers Poll.

ED CHERRY has played a wide variety of music from ballads, bossa nova, blues and rock in clubs and concert halls from Tokyo to New York and Munich. Known for many years as "Dizzy's guitarist," he was a member of the Dizzy Gillespie Orchestra from 1978 until 1993. He has also performed with such musicians as Kenny Burrell, Paquito D'Rivera, Carmen McCrae, David Murray, Claudio Roditi, Henry Threadgill and Sarah Vaughn and recorded *First Take* and *A Second Look* for Polygram's new Grooving High label.

JAMES EMERY leads his own ensemble, performs solo, and has appeared and recorded with Anthony Braxton, Henry Threadgill, Leroy Jenkins, Steve Reich, Leo Smith and many others. He is a founding member of the String Trio of New York, which has performed internationally since 1977 and recorded 12 disks. A recipient of grants from the NEA, NYFA, ASCAP, Meet The Composer, and Cary Trust, he recently received a fellowship from the Guggenheim Foundation.

JEROME HARRIS has performed guitar with Sonny Rollins and also recorded and/or performed on five continents with Bobby Previte, Bill Frisell, Oliver Lake, Ray Anderson, Bob Stewart, George Russell, Julius Hemphill,

Amina Claudine Myers, and others. His numerous recordings include *Algorithms* (Minor Music), his debut album as a leader; *In Passing* (Muse); and his most recent *Hidden in Plain View* (New World) in which an all-star group interprets works of jazz master Eric Dolphy.

MYRA MELFORD has gained recognition over the last five years as an important new pianist and composer in the jazz-new music scene both in Europe and the United States. She has been voted talent-deserving-wider recognition in the 1991, '92, '94 and '95 *Downbeat* critics' poll. She has performed extensively as a soloist and in ensembles led by Henry Threadgill, Butch Morris, Leroy Jenkins, Joseph Jarman and Fred Frith and made several recordings including the recent *Even The Sounds Shine*, which features her quintet on the Swiss Hat Art label.

BRANDON ROSS, guitarist/composer, lives in New York City. In addition to

his work as musical director for vocalist Cassandra Wilson's *Blue Light 'Til Dawn* project and Henry Threadgill's *Very Very Circus*, he writes for and performs with his own ensembles *Treasured Stranger*, *The Side Show* and *Spank*. He is a recipient of the ASCAP Foundation commission and is one of the composers featured on the 1995 CRI recording *New York Guitars*.

TED DANIEL has been touring worldwide for over two decades with the New York based ensembles of Archie Shepp, Dewey Redman, Andrew Cyrille, Sam Rivers and Sonny Sharrock, just to name a few. Among his own ensembles are the Ted Daniel Sextet and the 17-piece orchestra, Energy. His most recent work has been with Luther Thomas, Michael Marcus and Henry Threadgill, with whom he has a long musical relationship which has been documented on various CDs.



UPCOMING CONCERTS IN THE INTERPRETATIONS SERIES AT MERKIN CONCERT HALL:

Thursdays at 8 pm

February 1

ANTHONY DE MARE

February 29

RELACHE

March 7

JOAN LA BARBARA

April 18

THE BARTON WORKSHOP

May 2

Carl Stone/Far East Side Band

May 30

JAMES EMERY/THE DEEP LISTENING BAND

